

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Electric Light Orchestra

GUITAR COLLECTION



Music transcriptions by Pete Billmann, Paul Pappas, David Stocker, and Jeff Story

ISBN 0-634-03802-8



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Can't Get It out of My Head

Words and Music by Jeff Lynne

Intro

Moderately slow $\text{♩} = 80$

C Rhy. Fig. 1 G/C F/C G/C C G/C F/C G/C End Rhy. Fig. 1

*Gtr. 1

mp
w/ fingers

*Piano arr. for gtr.

Verse

Cadd9

Am

1. Mid - night, — on the wa - ter, —

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

Cadd9

Am

I saw — the o - cean's daugh - ter. —

F

Dm

F

Am

G

Walk-in' on — a wave's chi - cane, — star-ing as she called my — name. — And I

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

Chorus

Gtr. 1: w/ Rhy. Fig. 1

C G/C F/C G/C C G/C F/C G/C

can't get it out of my head. No, I can't get it out of my head. Now my old

C G/C F/C G C G F G

world is gone for dead 'cause I can't get it out of my head.

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Cadd9

Am

2. Break down on the shore line.

Cadd9

Am

Can't move, it's an ebb tide.

Gtr. 1: w/ Rhy. Fig. 3

F

Dm

F

Morn-ing don't get here to-night, search-ing for her sil-ver light.

Chorus

Gtr. 1: w/ Rhy. Fig. 1

Am

G

C

G/C

F/C

G/C

And I can't get it out of my head, No, I can't

Gtr. 1: w/ Rhy. Fig. 4

C

G/C

F/C

G/C

C

G/C

get it out of my head. Now my old world is gone for

To Coda 2 \oplus

dead 'cause I can't get it out of my head, no, no.

Bridge

Rhy. Fig. 5

Grtr. 1

3 6 5 4 3 5 3 5 3 5 3 4 4 4 4


3/4

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

C Cmaj7 C7 F7 G+ C Cmaj7 C7 F7 G+

The first staff of music is written on a single treble clef. It contains a sequence of eighth and sixteenth notes, with some rests. A large, curved line (a slur) is drawn over the entire staff, starting from the first measure and ending at the last. Below the staff, there are two horizontal lines. The first line is labeled '(Oo.)' at its left end. The second line is labeled '(Oo.)' in the middle.

C Cmaj7 C7 F7 G+ Ab Bb



(Oo.)

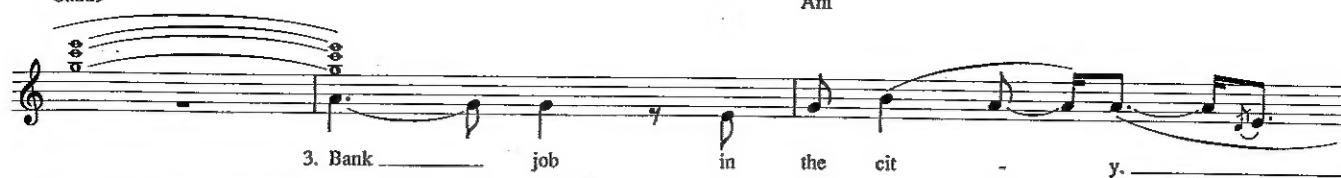
[illegible]

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Cadd9

Am



Cadd9



Am

Gtr. 2: w/ Rhy. Fig. 3

F



Dm

F

Am

G

D.S. al Coda 1



⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 4 (last 2 meas.)

D.S. al Coda 2



⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 4 (last 2 meas.)

Outro

Gtr. 1: w/ Rhy. Fig. 6



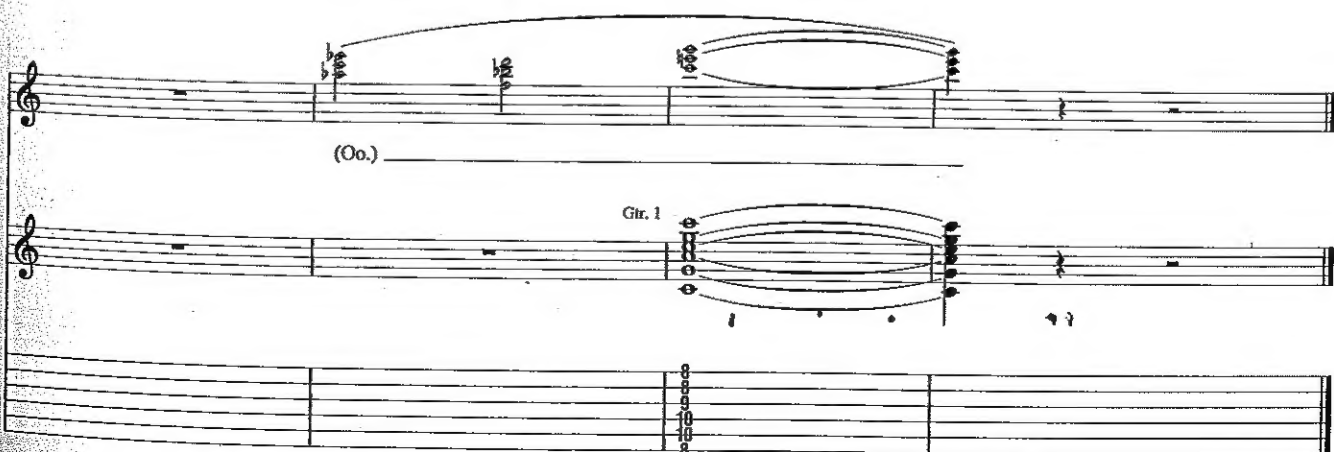
F7

G+

A♭

B♭

C



Don't Bring Me Down

Words and Music by Jeff Lynne

Intro

Moderately ♩ = 116

*A

Git. 1 (dist.) (Drums) 2

mf

T
B

*Chord symbols reflect overall harmony.

Verse

A

1. You got me run-ning, go-ing out of my mind. _ You got me think-ing that I'm

D

wast-ing my time. Don't bring me down. _ No, no, no, no,

A

C

no. _ Oo, ee, hoo. _ I'll tell you once more be-fore I

G D A

get off the floor. Don't bring me down.

Verse

2. You want to stay out with your fan - cy friends. — I'm tell - ing you it's got to

D

be the end. Don't bring me down. — No, no, no, no,

A C

no. — Oo, ee, hoo. — I'll tell you once more be - fore I

get off the floor. Don't bring me down. Don't bring me down.

Chorus
F#m

A

F#m

Grooss. — Don't bring me down. — Grooss.

Riff A

2 2 2 2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 0 1 2 2 2 2 2 2 2 2 2 2

A musical score for the song "Don't bring me down." The score is written on two staves. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two sections, A and B. Section A is marked with a fermata over the first measure. Section B is marked with a fermata over the first measure. The lyrics are "Don't bring me down." and "Gross. — Don't bring me down." The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The bass line includes fingerings: 5 5 5 5 5 5 5 0 1 2 2 2 2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5.

[illegible]

used to know? You let your mind out some-where down the road. }
 cra - zy nights. One of these days your gon - na get it right. } Don't bring me

1/2 (8) 7 7 5 7 5 7

D down. No, no, no, no, no. — Oo, ee, hoo. —

7 7 (7) 5 7 5 3

C G D I'll tell you once more be - fore I get off the floor. Don't bring me

1/2 (8) 7 7 5

1. 2. A down. Don't bring me down. —

7 7 (7) 5 (7) 0 1 2

Chorus

Gtr. 1: w/ Riff A

F#m A F#m

Grooss. ... Don't bring me down. ... Grooss. ...

A F#m A E

Don't bring me down. ... Grooss. ... Don't bring me down. ...

Verse
N.C.

5. You're look - ing good, just like a

snake in the grass. One of these days you're gon - na break your glass. Don't bring me

D A

down. ... No, no, no, no, no, no, no, no. ... Oo, ee, hoo. ...

Gtr. 1

7 1/2 1 7 5 7

C G D

I'll tell you once more be - fore I get off the floor. Don't bring me

1/2

Interlude

1., 2.

A

down.

F#m

A

3.

A

B

Harm.

Pitch: E D B E

Verse

A

6. You got me shak-ing, got me run-ning a-way. You got me crawl-ing up to

D

you ev-'ry-day. Don't bring me down. No, no, no, no,

A C

no. — Oo, ee, hoo. — I'll tell you once more be - fore I

G D A

get off the floor. Don't bring me down, down, — down, down, down.

D A

C G D A

I'll tell you once more be - fore I get off the floor. Don't bring me down.

Evil Woman

Words and Music by Jeff Lynne

Intro
Free Time

C9 F9 F#m7 C

You made a fool of me, _____ but them bro-ken dreams _____ have got to end. _____

* Gtr. 1

mf

TAB

*Strings arr. for gtr.

Moderately ♩ = 120

Gtr. 1 tacet

C Am Em7 Dm7 Em7 Am Em7 Dm7 Em7

* Gtr. 2

mf w/ fingers

*Piano arr. for gtr.

Am

Em7

Dm7

Em7

Am

Em7

Dm7

Em7

Am

End Rhy. Fig. 1A

Gtr. 3
(clean)

mf

Rhy. Fig. 1

Gtr. 2

End Rhy. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Ha, ha, wom - an it's a cry - in' shame. But you

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes marked with 'X'.

[illegible]

Gtr. 3 tacet
Fmaj7

G C

ain't got no - bod - y else to blame.

End Rhy. Fig. 2

Gtr. 2

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 3: w/ Rhy. Fig. 4 (2 times)

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an.

Gtr. 3

Gtr. 4 (fuzz)
Riff A

f

* w/ octave pedal

*Set one octave lower & one octave higher.

To Coda

Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an.

Rhy. Fig. 3

End Rhy. Fig. 3

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Am

Em7

Dm7

Gtr. 4 tacet

Em7

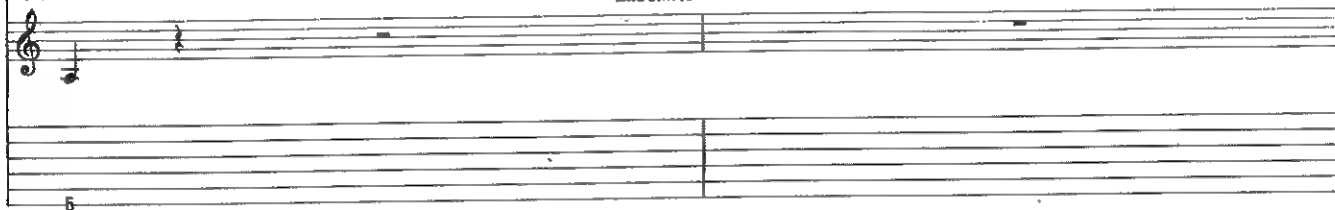


Gtr. 1



Gtr. 4

End Riff A



Am

Em7

Dm7

Em7

Am

Em7

Dm7



Gtr. 1

Riff B



Em7

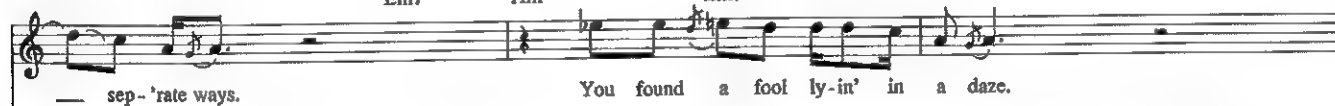
Am

Em7

Dm7

Em7

Am



End Riff B



Gtr. 1: w/ Riff B

Em7

Dm7

Em7

Am

Em7

Dm7



Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

Em7 Am Em7 Dm7 Em7

— gave you. It's so good — that you're feel-in' pain, — but you

Gtr. 1

10 10 10 10 8 10 10 10 10 8 10 8 10

Fmaj7 G C

bet - ter get your face on board the ver - y next train. (Train.)

Gtr. 1 tacet

10 8

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 3 (2 times)
Gtr. 4: w/ Riff A

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an.

Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, (You're an e - vil wom - an.) e - vil wom - an.

String Solo

Gtr. 3: w/ Rhy. Fig. 1A (3 1/2 times)

Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am Em7 Dm7 Em7


(Hey, hey, hey, hey!) —

Gtr. 1

5 6 7 7 5 7 5 5 10 8 10 10

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score includes chord diagrams for the guitar part, showing the fret positions for the chords: Am, Em7, Dm7, Em7, Am, Em7, Dm7, and Em7. The piano part features a melodic line with a descending chromatic scale in the first measure, followed by a series of chords and a final melodic phrase. The score is presented in a clear, legible format with a white background and black text.

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7



(Hey, . hey, hey, hey!) —

17 17 16 17 15 12 15 12 10 12 10 9 10 8 5 9 5 8 10 8 5 8 5 7 8

Chorus

Gtr. 1: tacet
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff A

The musical score for "The Highway Blues" is presented in three systems. The first system shows the vocal melody and guitar accompaniment. The vocal line is in treble clef, and the guitar line is in treble clef. The guitar part includes a solo section with a heavy flanger effect. The second system continues the vocal melody and guitar accompaniment. The vocal line is in treble clef, and the guitar line is in treble clef. The guitar part includes a solo section with a heavy flanger effect. The third system shows the final part of the song, with the vocal melody and guitar accompaniment. The vocal line is in treble clef, and the guitar line is in treble clef. The guitar part includes a solo section with a heavy flanger effect.

System 1:

Vocal: Fmaj7 G Dm7 Em9 Am Em7 Dm7
 (Hey, hey, hey.)
 E - vil - wom -

Gtr. 1: (Hey, hey, hey.)
 w/ heavy flanger

System 2:

Vocal: (Hey, hey, hey.)
 E - vil - wom -

Gtr. 1: (Hey, hey, hey.)
 w/ heavy flanger

System 3:

Vocal: (Hey, hey, hey.)
 E - vil - wom -

Gtr. 1: (Hey, hey, hey.)
 w/ heavy flanger

an, c - vil wom - an. E - vil wom -

Gtr. 3

Sva- *loco* *Rhy. Fig. 4* *Sva-* *loco*

(8)
10
10

17 12 10
17 12 10

17 12 10
17 12 10

17 12 10
17 12 10

17 12 10
17 12 10

Em7 Am Em7 Dm7 Em7 Am

an, (You're an e - vil wom - an.) B - vil wom - an. *loco*

End Rhy. Fig. 4

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Em7 Dm7 Em7 Am Em7 Dm7

3, E - vil wom - an, how you done me wrong, _ but now you try _ to wail _ a dif -

Gtr. 1

Em7 Am Em7 Dm7 Em7

'rent song. _ Ha, ha, fun - ny how you broke me up. _

Am Em7 Dm7 Em7 Am Em7 Dm7

You made the wine, _ now you drink the cup. I came a run - nin' ev - 'ry -

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

Em7 Am Em7 Dm7 Em7 Am Em7 Dm7

time you cried. Thought I _____ saw love smil - in' in your eyes. Ha, ha, _____ ver - y

(1) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Em7 Fmaj7 G C

nice to know that you ain't got no _____ place a left to go. (Go.) _____

(2) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

⊕ Coda

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (till fade)
Gtr. 4: w/ Riff A (last 5 meas.)

Am Em7 Dm7 Em7 Am Em7 Dm7 Em7 Am

E - vil wom - an, e - vil wom - an. (You're an e - vil wom -

Gr. 4: w/ Riff A (last 4 meas.) (till fade) *Begin fade*

Em7 Dm7 Em7 Am Em7 Dm7

an.) E - vil wom - an, (Such an e - vil wom - an.) e - vil wom -

Fade out

Em7 Am Em7 Dm7 Em7 Am Em7 Dm7

an. E - vil wom - an. (You're an e - vil wom - an.) (Such an e - vil wom - an.)

Four Little Diamonds

Words and Music by Jeff Lynne

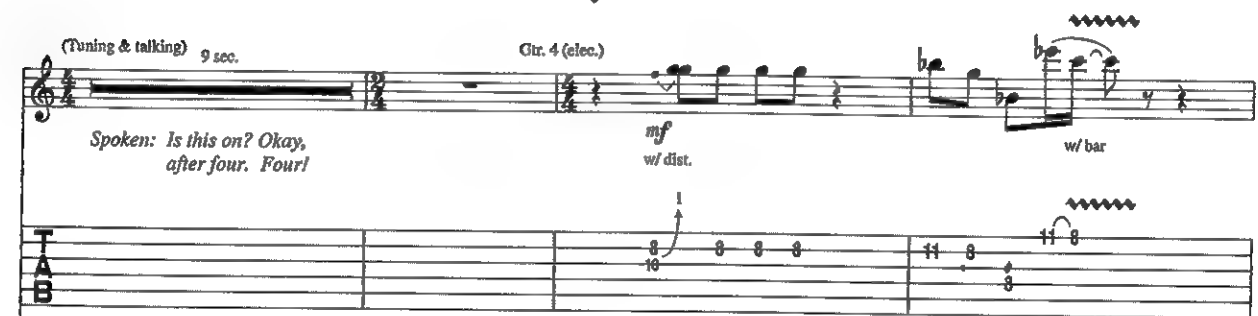
Gtr. 8: Tune down 2 whole steps:
(low to high) C-F-B \flat -E \flat -G-C



Intro

Moderate Rock $\text{♩} = 124$

N.C.



*Two gtrs. arr. for one

Gtrs 1 & 3: w/ Rhy. Figs. 1 & 1A (3 times)
 Gtr. 2: w/ Riff A (3 times)
 Gtr. 4 tacet

Gtr. 5 tacet

Gtr. 4 tacet

Gtr. 5 (elec.) *mf*
 *w/ clean tone, delay
 & pitch shifter

Gtr. 4

Gtr. 5

w/ bar

*Delay set for multiple rapid repeats,
 pitch shifter set to descend chromatically.

Verse

Gtr. 5 tacet

C7

Rhy. Fig. 2

Gtr. 3

1. I used to think she was the great - est thing. - I real - ly cared, gave her a
 2. She must be some-where on the o - pen road. - She al - ways said she was a
 3. I keep a won - d'rin' 'bout her day and night. - She prob - b'ly thinks I was a

Gtr. 1

Gtr. 2

F7

dia - mond ring. — She said she'd rath - er die — than ev - er
lone - ly one. — She gets you down with her tales of woe. —
fool. She's right. — She don't know it, but I'm gon - na keep on search - ing for that

[illegible]

2nd time, Gtr. 5: w/ Fill 1
3rd time, Gtr. 5: w/ Fill 2

Bb

F

C7

Rhy. Fig. 3

The main musical score consists of several staves. At the top, a rhythmic figure is shown as a series of slanted lines. Below this, a vocal line with lyrics is written on a treble clef staff. The lyrics are: "law don't get her then I will. Four lit - tle dia - monds." Below the vocal line, there are three guitar staves. The first is labeled "Gtr. 5" and shows a melodic line with a flat key signature. The second and third staves show fret numbers (11, 13, 13) and are likely for a second guitar or a different part of the same instrument. Below these, there are two more guitar staves. The first is labeled "Gtr. 1" and shows a complex, fast-moving melodic line. The second is labeled "Gtr. 2" and shows a simpler, more rhythmic line. At the bottom of the main score, there are two staves showing fret numbers (1, 1, 1, 1, 1, 1, 0 and 1, 1, 1, 1, 1, 1, 0) and a final staff showing fret numbers (3, 3, 3, 3, 3, 3, 3, 3).

Fill 1

Gtr. 5

Fill 1 musical notation for Gtr. 5. It shows a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The fretboard diagram shows fret numbers 6, 8, 8, 6, 8, 8.

Fill 2

Gtr. 5

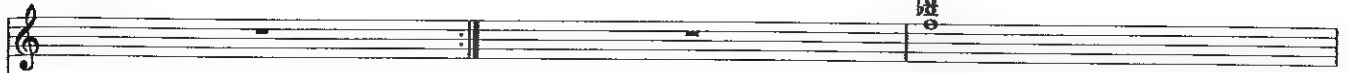
Fill 2 musical notation for Gtr. 5. It shows a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The fretboard diagram shows fret numbers 8, 6, 8, 20, 18, 18. There is also a "Suz" label above the fretboard diagram.

1. 2.

Gtr. 5 tacet

Bb

End Rhy. Fig. 3

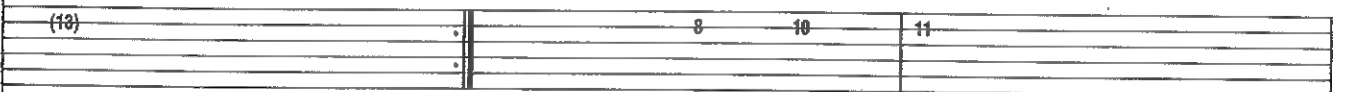


Oo. _____

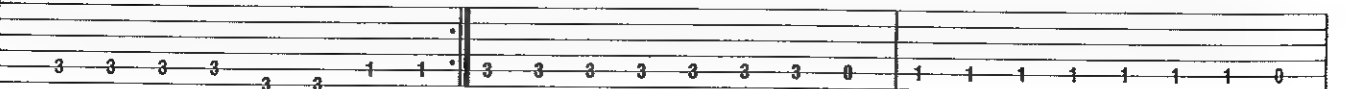


*Gtr. 6

bba



*Synth. arr. for gtr.



C7

28

Chorus

1st time, Gtr. 4 tacet

Ab

Ebm

Bbm

I looked a - round, I climbed up high in - to the dawn, - but she was gone with the night.
(Oo, ah. Oo.)

Gtr. 1

Gtr. 2

Fm

Ab

Ebm

I thought a - bout the things she said and all the things we'd done, but
(Oo, ah. ah.)

To Coda ⊕

Gtr. 7 tacet



where could she run?
she ran a - way. Oh, _____
Oo, _____

There's just no an - swer - to
Oo, _____

Gtr. 7 (elec.)

mf
w/ clean tone
w/ bar

-1/2

Gtr. 1

Gtr. 2

D.S. al Coda
(take 2nd ending)

A \flat
B \flat
B \circ 7/D
C

give.
ah.)

Gtr. 5

Gtr. 1

Gtr. 2

⊕ Coda

Gtr. 7 tacet

A^b

Gm

A^b

B^b

B^o7/D

Gtr. 3: w/ Rhy. Fig. 1A (2 times)

C7



There's just no an - swer - to give.
Oo, ah.)

Gtr. 1

Gtr. 2

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

Verse

Gtr. 3: w/ Rhy. Fig. 2

C7

4. I still hear — her call - in' out to me. I still lis - ten for her

end - less - ly. But it nev - er e - ven crossed — my — mind — she was a

F7

Gtrs. 1 & 2: w/ Rhy. Fig. 4 & Riff B (1 3/4 times)
 Gtr. 3: w/ Riff B1 (2 times)

B \flat (D) F (A) C7 (E7)

law don't get her then I _____ will. Four lit - tle dia - monds. Said, if the law _

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1 & Riff A (last meas.)

B \flat (D) F (A) C7 (E7)

_____ don't get her then I _____ will. Four lit - tle dia - monds. Four lit - tle dia -
 (...law don't get her then I _____ will.)

Outro

Gtr. 1: w/ Rhy. Fig. 1 (5 times)
 Gtr. 2: w/ Riff A (4 times)
 Gtr. 3: w/ Rhy. Fig. 1A (4 times)
 Gtr. 5: tacet

C7 (E7)

- monds. Four lit - tle dia - monds. Four lit - tle dia -

Gtr. 3

Riff C

End Riff C

Gtr. 8: w/ Riff C (2 times)

- monds. Four lit - tle dia - monds. Hey! Four lit - tle

Gtr. 5

8va

20

Gtr. 5 tacet

C7

Gtr. 3

dia-monds. Hey! Four lit - tle dia-monds.

8va

Gtr. 1

20

Gtr. 2

Gtr. 8

Hold on Tight

Words and Music by Jeff Lynne

Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B E

Intro

Moderately fast ♩ = 144

N.C.

Gtr. 1 (dist.)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp. The melody is written in a single staff, with a capo indicated by a 'C' and a sharp sign. The lyrics are written below the staff. The score includes a guitar tablature section with fret numbers and a capo position of -1/2. The piece ends with a double bar line.

Gtr. 1 tacet
*G5

1. Mm, _____

Gtr. 2 (dist.)

mf

The musical score for guitar 2 (distorted) is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked '1. Mm' (Moderato). The dynamic marking is *mf* (mezzo-forte). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into measures by vertical bar lines.

*Chord symbols reflect basic harmony.

Verse

G5 D5 G5

— hold — on tight — to your — dream. — Yeah, —

Rhy. Fig. 1

5 5 7 5 5 5 7 5 7 5 5 5 5 5 5 5

C5 G5

hold _____ on tight _____ to _____ your _____ dream. _____

C5 G5 C5 G5

When you see your ship _____ go sail - ing, when you feel your _____ heart _____ is break - in',

D5 G5

hold _____ on tight _____ to your dream. _____ 2. Mm, _____

Gtr. 1 tacet

Gtr. 2

End Rhy. Fig. 1

Gtr. 1

Riff A

End Riff A

w/ bar

(0)

-1

Verse

Gtr. 2: w/ Rhy. Fig. 1

G5

D5

G5



mf

It's

a

long

time

to

be

gone.

(Hold

on,



Oh,

hold on.)

Time

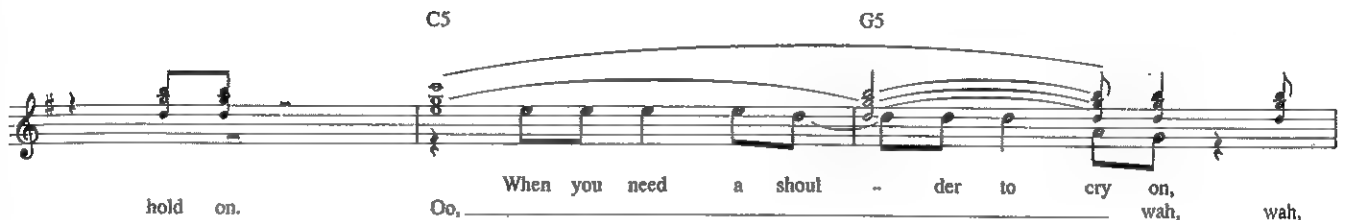
just

rolls

on

and

on.



hold on.

Oo,

When

you

need

a

shoul

-

der

to

cry

on,

wah,

wah,



oo,

when

you

get

so

sick

of

try

-

in'

just

a

wah,

hold

on

tight



Tight.)

to your dream.

When you

Chorus

Em

Bm

Em

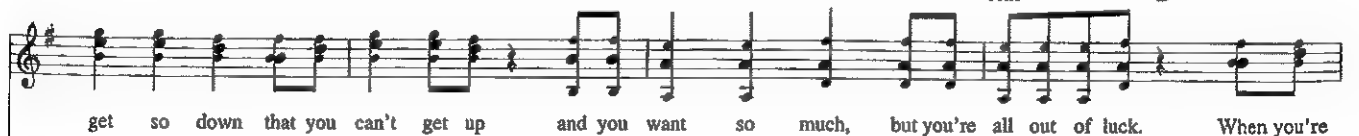
Bm

Am

D

Am

D



get

so

down

that

you

can't

get

up

and

you

want

so

much,

but

you're

all

out

of

luck.

When

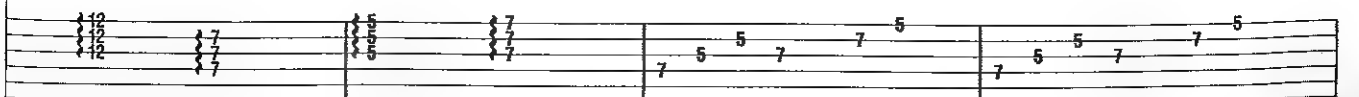
you're



*Gtrs. 3 & 4 (clean)

mf

Harm.



*Composite arrangement

pitches:

Em

D

G

Em Bm Em Bm Am Bm C

so down - heart-ed and mis - un - der-stood, just o - ver and o - ver and o - ver you

Gtr. 3 *δra* *loco*

Harm. -----

pitches: B
G
D

Gtr. 4

P.M. -----

Gtrs. 3 & 4 tacet
D5

could. _____ Oh! _____

Gtr. 2

Gtr. 1

-1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0)

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1

G5 D5 G5

3. Ac - cro - ches toi a ton reve.

C5 G5

Ac - cro - ches toi a ton reve.

C5 G5 C5 G5

Quand tu vois ton ba - teau par - tir, quand tu sens ton coeur se bri - ser.

Gtr. 1: w/ Riff A D5 G5

Ac - cro - ches toi a ton reve.

D.S. al Coda

When you

⊕ Coda

D5

could. Yeah, yeah.

Gtr. 2

Gtr. 2

Gtr. 1

-1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0) -1/2 (0)

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1 (1st 12 meas.)

G5 D5 G5

4. Hold on tight to your dream, yeah.

C5 G5

Hold _____ on tight _____ to _____ your dream, _____ yeah. _____

C5 G5 C5 G5

When you see the shad - ows fall - in', when you hear that cold _____ wind call - in',

Gr. 3

sim.

G5 D5 G5

Hold _____ on tight _____ to your dream. _____ Oo, yeah.

Gr. 3 Rhy. Fig. 2A End Rhy. Fig. 2A

Gr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 1 Riff B End Riff B

(B)

-1

Gtrs. 1, 2 & 3: w/ Riff B, Rhy. Figs. 2 & 2A

D5 G5

Hold _____ on tight _____ to your dream. _____ Yeah, yeah.

G5

D5

Hold on tight
(Tight.)

to your dream..

Gtr. 3

Gtr. 2

Gtr. 1

Gtrs. 1 & 3 tacet

G5

D5

G5

G⁵(no3rd)

Gtr. 5 (dist.)

Gtr. 3

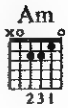
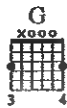
Gtr. 5
divisi

w/ echo repeats

Gtr. 2

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Free time

Free time

Bbm

[illegible]

*Violin arr. for gtr.

Rhy. Fig. 1

**Gr. 2 >

****Strings arr. for gtr.**

C

End Rift A

End Rhy. Fig. 1

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the voice, written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is for the piano accompaniment, written in bass clef with a key signature of one flat and a 2/4 time signature. The melody is simple and catchy, with a repeating chorus. The piano part provides a harmonic accompaniment with chords and a steady rhythm.

Moderately ♩ = 125

Gtr. 1 tacet

F

G

Gtr. 4 (12-str. acous.)

Bbm
δva

Gtr. 1

mf let ring throughout

21 20 21 20 18 18

3 3

*Gtr. 3

δva

mf

*Trumpet arr. for gtr.

Gtr. 2

mf

13 15 17

Gtrs. 2 & 3 tacet

C

Rhy. Fig. 2

Gtr. 4

G

End Rhy. Fig. 2

3

§ Verse

C

Am

1. Sail - in' a - way on the crest of a wave, it's like mag - ic. Oh,
2. Mak - in' be - lieve this is what you con - ceived from your worst day. Oh,
3. Tak - in' a dive 'cause you can't halt the slide float - ing down stream. (I'm tak - in' a dive.) Oh,

Ab Fm

roll-in' and rid - in' and slip - pin' and slid - in', it's mag - ic.
 mov-in' in line, then you look back in time to the first day.
 so let her go, don't start spoil - ing the show. It's a bad dream. } (I'm tak-in', I'm tak-in'.) And

(cont. in slash)

Pre-Chorus

Em Dm

Gtr. 4

you, and your sweet de - sire, you took

Gtr. 2

Em Dm Em F G

me, oh, high-er and high - er, ba - by.

Chorus

C

Am

F

Dm

G

Rhy. Fig. 3

End Rhy. Fig. 3

It's a liv - in' thing, it's a ter - ri - ble thing to _____

Riff B

8 10 8 10 8 10 8 7

Gtr. 4: w/ Rhy. Fig. 3

To Coda

C

Am

F

Dm

G

lose. It's a giv - en thing, what a ter - ri - ble thing to _____

End Riff B

8 10 8 10 8 10 8 7 5

1.

Interlude

Free time

Gtrs. 1 & 2: w/ Riff A & Rhy. Fig. 1

C

Bbm

lose. Shouted: I'm takin' a dive!

Gtr. 4

0 1 1 1 0 0 3

A Tempo

C Bbm G

Dive! —
w/ echo repeats -----1

Gtr. 1

Gtr. 2

Gtr. 4

21 20 21 20 18

Gtrs. 1 & 2 tacet
Gtr. 4: w/ Rhy. Fig. 2

C G

2.

Bridge

Gtr. 2 tacet

C.

lose.

I'm tak - in' a dive! —

Gtr. 4

Bbm

P

All the same.

D.S. al Coda

Gtr. 4: w/ Rhy. Fig. 2

G

C

C

Hey!

⊕ Coda

Outro

Gtr. 4: w/ Rhy. Fig. 3 (till fade)

C

Gtr. 2: w/ Riff B (till fade)

Am

Begin fade

F

lose.

It's a liv - in' thing.

it's a ter -

Fade out

Dm

G

C

Am

- ri - ble thing to _____ lose.

It's a giv - en thing,

Words and Music by Jeff Lynne

Fast Shuffle ♩ = 175 (♩ = $\overline{\overline{\overline{\text{J}^3\text{J}}}}$)

F

(Radio) 3 sec.

Radio announcer: Mornin'! Today's forecast calls for blue skies.

*Gtr. 1

pp
w/ fingers

*Piano arr. for gtr.

Rhy. Fig. 1

End Rhy, Flg. 1

mf

sim.

Gtr. 1: w/ Rhy. Fig. 1

1. The

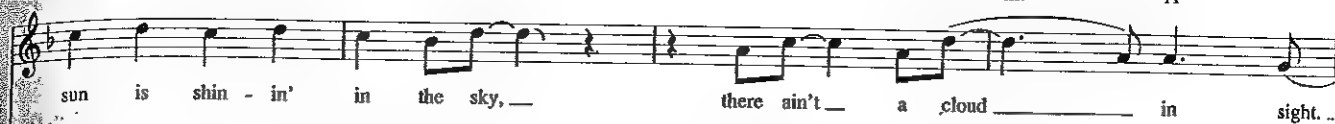
Gr. 2 (slight dist.)

mf

sim

Verse

F



Rhy. Fig. 2

Gtr. 1



Gtr. 2 Riff A

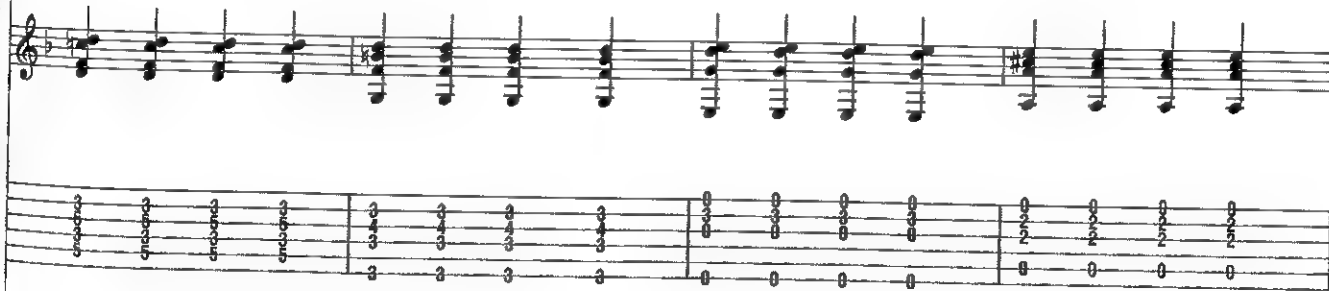
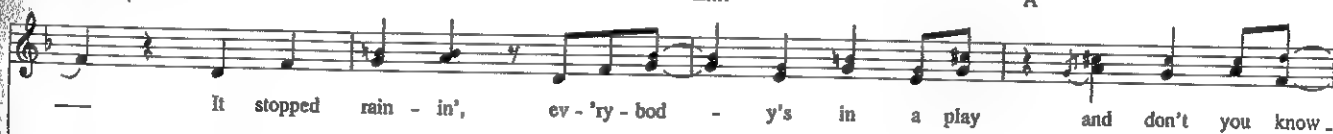


Dm7

G7

Em7

A



B \flat B \flat /C F B \flat /C

it's a beau - ti - ful new day. Hey.

End Rhy. Fig. 2

End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F Em7 A

2. Run - nin' down the av - e - nue, see how the sun shines

*Gtr. 3

mf

*Strings arr. for gtr.

Dm7 G7 Em7 A

bright - ly in the cit - y on the streets where once was pit - y. Mis - ter Blue -

Bb Bb/C Gtr. 3 tacet F Bb/C

Sky is liv - ing here to - day, hey.

8 7 6 10 11 10 13

Chorus Dm F/C Bb F/A

Mis - ter Blue Sky, please tell us why you had to hide a - way for

*Gtr. 4 Rhy. Fig. 3 *mf* *sim.*

w/ fingers

*Elec. piano arr. for gtr.

Gtr. 2 Riff B

5 3 2 1 6 5

Gm F Bb Bb

so long. (So long.) Where did we go wrong?

End Rhy. Fig. 3

End Riff B

let ring let ring

3 1 1 8 8 8 8 7 6

Gtrs. 2 & 4: w/ Riff B & Rhy. Fig. 3

Dm F/C Bb F/A

Mis - ter Blue Sky, please tell us why you had to hide a - way for

Gm F Eb Bb

so long. (So long.) Where did we go wrong?

Bb/C
Gtr. 5 (dist.)

mf

Gtr. 1

Gtr. 2

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F Em7 A

mf

[illegible]

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A
Gtrs. 5 & 6: tacet

Qtrs. 5 & 6: tacet

3. Hey you with the pret - ty face, wel - come to the hu - man race, a cel - e - bra - tion. Mis - ter Blue Sky's up there wait - in' and to - day - is the day we've wait - ed for, oh.

Chorus

Gtr. 2: w/ Riff B (2 times)

Gr. 4: w/ Rhy. Fig. 3

Dm

Oh, Mis - ter Blue Sky, please tell us why you had to hide a - way for

so long. (So Where did we go wrong? long.)

Gr. 4: w/ Rhy. Fig. 3 (1st 6 meas.)

Dm F/C B♭ F/A

Hey there, Mis - ter Blue, — we're so pleased — to be with you, —

2nd time, Gtr. 2: w/ Riff B (last 2 meas.)

Gm F Eb Bb

Look a - round, _ see what you do. _ _ _ _ _ Ev - 'ry - bod - y smiles at you. _ _ _

Gtr. 4 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 4 tacet Bb/C

Gtr. 1

Gtr. 2

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F Em7 A Dm7 G7

Vocoder: Mis - ter Blue Sky, Mis - ter Blue Sky,

Em7 A Bb Bb/C F Bb/C

Mis - ter Blue Sky.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A (1st 10 meas.)

F Em7 A

4. Mis - ter Blue, you did it right, _ _ _ _ _ but soon comes Mis - ter _ _ _ Night. _

Dm7 G7 Em7

Creep - in' o - ver, now his hand is on your shoul -

A Bb Bb/C

der. Nev - er mind, I'll re - mem - ber you this,

Db Eb

I'll re - mem - ber you this

Gtr. 1

Gtr. 2

Chorus

Gtr. 2: w/ Riff B
Gtr. 4: w/ Rhy. Fig. 3 (1 6/8 times)

Dm F/C Bb F/A

way. Mis - ter Blue Sky, please tell us why you had to hide a - way for

Gm F Eb Bb

so long. (So Where long.) did we go wrong?

Dm F/C Bb F/A

Hey there, Mis - ter Blue, we're so pleased to be with you. sky,

Interlude

Gr. 4: w/ Rhy. Fig. 3 (1st 6 meas.)

Gr. 2: w/ Riff B (last 2 meas.)

Gr. 4: w/ Rhy. Fig. 4

Chords: Gm, F, Eb, Bb, Dm, F/C

Look a - round, - see what you do. - Ev-'ry-bod - y smiles at you. - (Da, da, _____ da, da, da, da. blue.) _____

1.

Gr. 4: w/ Rhy. Fig. 4

Chords: Bb, F/A, Gm, F, Eb, Bb

Da, da, _____ da, da, da, da. Da, da, _____ da, da, da, da, da, da, da.)

2.

Chords: Eb, Bb, F

da, da, da, da, da, da, da.) (Da, da, da, da, da, da, da.)

Gr. 1

rit.

Gr. 2

rit.

Gr. 2

rit.

Outro

Moderately ♩ = 127 (♩ = ♩)

Chords: Db, Eb/Db, Db

Gr. 2: w/ Riff C (4 times)

Rhy. Fig. 5

Gr. 2

Riff C End Riff C

P.M. -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

$E\flat/D\flat$ $D\flat$ $E\flat/D\flat$ $A\flat/D\flat$ $E\flat/D\flat$
 (Ah, _____)

End Rhy. Fig. 5

Gtr. 1: w/ Rhy. Fig. 5

$D\flat$ $E\flat/D\flat$ $D\flat$ $E\flat/D\flat$ $A\flat/D\flat$ $E\flat/D\flat$
 ah. _____ Ah, _____

$D\flat$ $E\flat/D\flat$ $D\flat$ $E\flat/D\flat$
 ah, ah.) _____

Gtr. 1

Gtr. 2

P.M. - - - - -

Ab/C

Abm/Cb *rit.*

Gtrs. 1 & 3

rit.

Gtr. 2

P.M.

rit.

Slowly ♩ = 75

Gtr. 2 tacet

E♭/B♭

E♭maj7/B♭

A♭m6

B♭+7

Gtr. 3

Gtr. 1

Gtr. 2

Gr. 3 $E\flat$ $E\flat maj7/D$ $D\flat9$

Gr. 1

$E\flat$

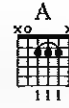
rit.

$E\flat$

rit.

Rock 'n' Roll Is King

Words and Music by Jeff Lynne



Intro

Moderately fast Rock ♩ = 158

N.C.

*A

7 sec.

(Sound effects)

(Drums) 2

Rhy. Fig. 1

Gtr. 1 (clean)

End Rhy. Fig. 1

mf w/ bar

-1/2

-1/2

*Chord symbols reflect basic harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

1. Well, _____

**Gtrs. 2 & 3 (clean)

mf

**Composite arrangement

Verse

A

lis - ten ev - 'ry - bod - y, let me tell you 'bout the rock 'n' roll. ____ Oh, ____

Gtr. 1

Gtrs. 2 & 3
Rhy. Fig. 2

Gtr. 1 tacet

E

feel that rhy - thm and it's real - ly gon - na thrill your soul. ____

Gtrs. 2 & 3

D

Mm, ____ come ____ a - long ____ with me ____ to a

A

land ____ of make be - lieve. ____ She said, "Wam - ma, lani - ma, bam - ma, lam - ma,

Gtr. 1: w/ Rhy. Fig. 1

B A

rock 'n' roll ____ is king." ____ 2. She loves that

End Rhy. Fig. 2

Verse

Gtr. 3: w/ Rhy. Fig. 2 (1st 15 meas.)

A

rock 'n' roll and she plays it all night long. Ah, that's

Gtr. 2

E

all she ev-er tells me when I call her on the tel-e-phone. She says, "A

D **A**

feel that jump-in' beat and a get up on your feet." She says, "A

Rhy. Fill 1 End Rhy. Fill 1

E **A**

wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll is king." Oh, let those

Gtrs. 2 & 3

§ Chorus

2nd time, Gtr. 1 tacet

1st time, Gtr. 3: w/ Rhy. Fill 2

D A B

gui - tars play, — play for me, — oo, play for me. —

A D A

Oh, let that song ring out. — That's

B E

how it's meant to be. — 3. Well, — it
oo.) 4. Well,

Rhy. Fill 2

Gtr. 3

Verse

Gtr. 3: w/ Rhy. Fig. 2

2nd time, Gtr. 1: w/ Rhy. Fig. 3

2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 8 meas.)

A

rolls like a train that's a com-in' on down the track. when she comes a-round and I'm a lis-t'ning to the ra-di-o'

She rolled she says, "You

(Oo.

Gtr. 2

E

o-ver Bee - tho - ven and she gave Tchai - kov - sky back. can't do that 'cause all I wan-na do is rock 'n' roll.

Oh, she Now

Ah.)

Rhy. Fig. 3

Play 6 times

Play 3 times

Gtr. 1

2nd time, Gtr. 2: w/ Rhy. Fill 1

D **A**

loves that driv - in' beat. _____ She goes danc-in' on down the street. _____ She said, "A
 here I'm gon - na stay, _____ where that mu-sic starts to play. _____ She says,

To Coda ⊕

Gtr. 1: w/ Rhy. Fig. 1

E **A**

wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll is king." _____ Oh, _____ rock on. _____
 "Wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll is _____

(cont. in slash)

Interlude

Gtr. 1: w/ Rhy. Fill 3

Gtr. 1 tacet

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6

Gtrs. 2 & 3

*Gtr. 4

mf

*Violins arr. for gtr.

Gtr. 1

Gtr. 4 *tacet* D5 D6 D5 D6 D5 D6 D5 D6 Gtr. 5 *tacet* A5 A6 A5 A6

*Gtr. 5 (dist.) *mf* 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

Gtr. 1 -1 w/ bar let ring -1 2 2 0

*Synth. arr. for gtr.

A5 A6 A5 A6 Gtr. 1 *tacet* D5 D6 D5 D6 D5 D6 D5 D6

Gtr. 5 5 2 5

Gtr. 5 *tacet* A5 A6 A5 A6 F#5 Gtr. 4 *tacet* A5 A6 A5 A6

Gtr. 4 18 17 17 17 18 17 17 17 10 17 10 17 10 17 18

Gtr. 1 let ring 2 2 0

E5 E6 E5 E6 A5 A6 A5 A6 A5 A ⑥ open B ⑥ 2fr C# ⑥ 4fr (cont. in notation)

Oh, let those

-1/2 w/ bar -1/2 let ring 0 3 0 2 2 2 2 2 0 0

♩ Coda

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2 (last 2 meas.)

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)

A

King." — Oh, — yeah. — Wam-ma, lam-ma, bam-ma, lam-ma,
Rhy. Fig. 4
Gtrs. 2 & 3



E A N.C.

rock 'n' roll — is king. — Oh, — oh. —

End Rhy. Fig. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 1/2 times)

A B A N.C.

Wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll — is king. —

A B A N.C.

Oo, — yeah. — Wam-ma, lam-ma, bam-ma, lam-ma, rock 'n' roll — is king. —

A B

She — said, — "Wam-ma, lam-ma, bam-ma, lam-ma rock 'n' roll — is

A5 type 2 D5 type 2 E A

Gtrs. 2 & 3

Gtr. 1

king." —

Gtrs. 1, 2 & 3 tacet
N.C.

(Sound effects) 30 sec.

Spoken: Welcome to the show.
Welcome to the show.

Shine a Little Love

Words and Music by Jeff Lynne

Intro

Moderately fast $\text{♩} = 136$

***G

C

1., 2., 3.

A7

Cm

4.

A7

Cm

(Kybds., sound effects)

*Gtr. 1

29 sec.

Rhy. Fig. 1

End Rhy. Fig. 1

f

TAB

*Keyboard art. for gtr.

**Gtr. 2 (dist.)

29 sec.

Riff A

End Riff A

Fill 1

End Fill 1

f
slight P.M.

P.M. ----- 4

TAB

**Doubled throughout

***Chord symbols reflect overall harmony.

Verse

Em

D

Gtr. 2 tacet

Em

D

C

1. Al-though the things... you've done I would-n't crit-i-cize. _

I guess you had your

†Rhy. Fig. 2

Gtr. 1

Gtr. 1

Gtr. 2
divisi

†Refers to Gtr. 1 only.

Em

D

C

way. _

You see I've got to make _ you un-der-stand. _

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 2

Em D C Em D C

2. To - night - we're gon - na run till dawn. mem - ber. Re - mem - ber.) To - night we're gon - na

Gtr. 4 (dist.)

mf

1/2 1/2 1/2 1/2 1/2

14 (14) 14 (14) 14 (14) 14 (14)

Gtr. 2

1 1 1 1 1

10 (10) 10 (10) 10 (10) 10 (10)

Gtrs. 2 & 4 tacet

Em D C

say, "We'll nev - er stop. We got a good thing go - ing on."

Bridge

Gtr. 2: w/ Riff B

C A/C# G/D

I know you heard it all be - fore but I real - ly need you, dar - lin', ev - 'ry

Chorus

Gtr. 2: w/ Riff 2

Gtr. 3: w/ Rhy. Fig. 3

D Bm7add4 Am7

day I need you more. You shine a lit - tle love on my life. (Woo.)

Bm7add4 Am7 Bm7add4

You shine a lit - tle love on my life. You shine a lit - tle love on my li -

To Coda 2 Φ

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1 1/2 times)

Am G C A7 Cm G C

ife and let me see.

Interlude

Gtr. 2 tacet
Em

A7 Cm B/D#

Can you un - der - stand? _ (Yes, I un - der - stand, Can you

Gtr. 2 P.M. ----- 4

Gtr. 1

G7/D A/C# F7/C

feel it's right? _ I know it is. _ Will you be the same? _ I'll do it

To Coda 1 Φ

G/B Eb7/Bb D7sus4/A

all _ a - gain. _ Oo. Oo. Oo. Ah. Oo. Ah.

Rhy. Fig. 4

D7

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1 1/2 times)G C
Voc. Fig. 2

A7 Cm G C

End Voc. Fig. 2

Gtr. 2: w/ Fill 1
A7 Cm

Oo. Ah. Oo. Ah. Woo.)

End Rhy. Fig. 4

Verse

Gtr. 1: w/ Rhy. Fig. 2

Em

D

C

Em

D

C

3. It's been a year... now and it's get-ting so much bet-ter. You came home with-out a

Gtr. 2

word. _____

Em D C

Though ev-'ry-bod-y said, "You'll soon for-get _____ her."

Bridge

Gtr. 2: w/ Riff B

C

A/C#

G/D

They could-n't see and they just did-n't un-der-stand. And look-ing in the mir-ror there were

D.S. al Coda 1

D

fools at ei-ther hand.

⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 4

E♭7/B♭

D7sus4/A

D7

(Oo. Ah. Oo. Ah. Oo. Ah. Oo. Ah. Oo. Ah. Oo. Ah.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1 1/2 times)

G

C

A7

Cm

G

C

Gtr. 2: w/ Fill 1

A7

Cm

Woo.)

Verse

Gtr. 1: w/ Rhy. Fig. 2

Em

D

C

Em

D

C

4. How man-y days had I been wait-ing there to tell you? I real-ly can't be-lieve.

Gtr. 2

4. How man-y days had I been wait-ing there to tell you? I real-ly can't be-lieve.

Em

D

C

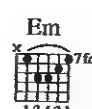
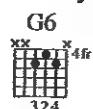
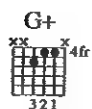
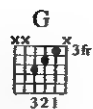
We're walk-ing out in-to the world to-night.

We're walk-ing out in-to the world to-night.

(15)

Strange Magic

Words and Music by Jeff Lynne



Intro

Moderately slow $\text{♩} = 94$

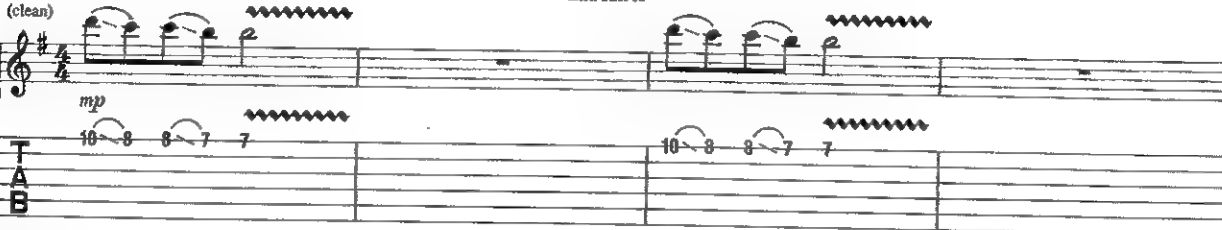
Rhy. Fig. 1

End Rhy. Fig. 1



Gtr. 2 (clean) Riff A

End Riff A



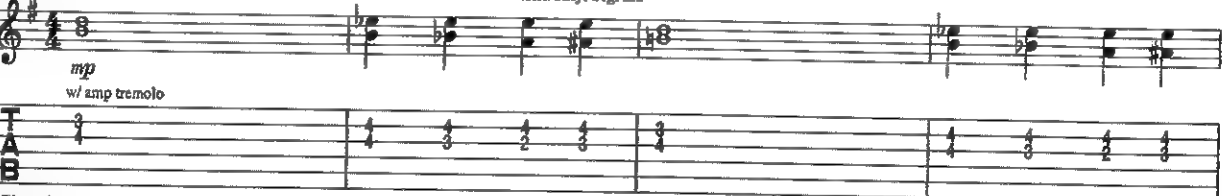
Gtr. 3 (clean) Riff A1

End Riff A1



*Gtr. 4 Rhy. Fig. 1A

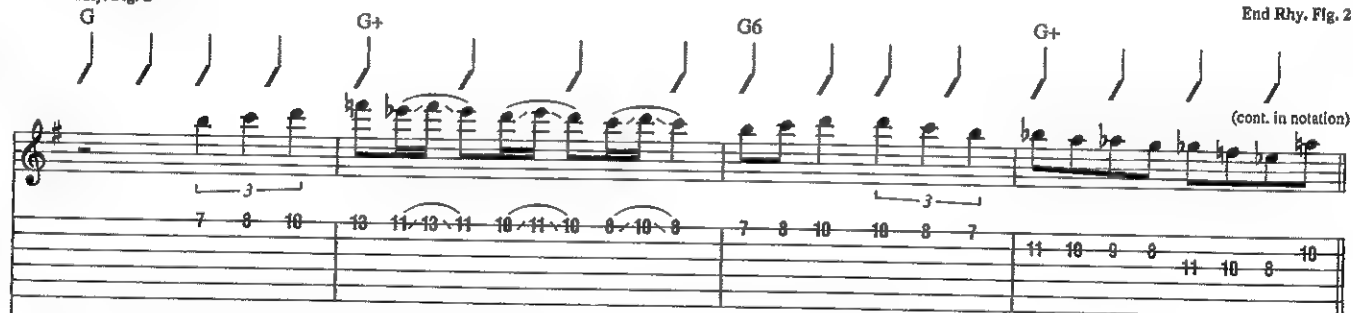
End Rhy. Fig. 1A



*Elec. piano arr. for gtr.

Rhy. Fig. 2

End Rhy. Fig. 2

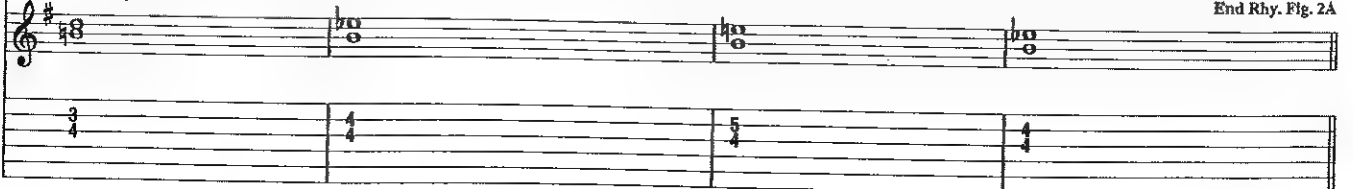


(cont. in notation)



Rhy. Fig. 2A

End Rhy. Fig. 2A



Verse

2nd time, Bkgd. Voc.: w/ Voc. Fill 1 (2 times) Gtrs. 2 & 3 tacet

*G Cm(maj7) G Cm(maj7)

1. You're _ sail - ing soft - ly _ through the sun, _ in a bro - ken _ stone age dawn. _
 2. You're _ walk - ing mead - ows _ in my mind. _ Mak - ing waves a - cross my time. _

**Gtr. 2

7

**2nd time tacet.

***Gtr. 3

4

***2nd time tacet.

Gtr. 4

RHY B

let ring

3 0 0 3 0 0 4 0 4 0 4 0 0 3 0 0 3 0 0 4 0 4 0 4 0 0

Gtr. 1

Rhy. Fig. 3

let ring

3 4 3 3 3 4 4 4 4 4 4 3 3 3 3 4 4 4 4 4 4 5 4 5 5

*Chord symbols reflect overall harmony.

Voc. Fill 1

(Ah, ah, _ ah, ah, ah.) _

2nd time, Bkgd. Voc.: w/ Voc. Fill 2

G G+ G6

You fly ——— Oh, no, ——— oh, so high, ——— I get a

Gtr. 4 *let ring* ——— 4 **End Riff B**

Gtr. 1 *let ring* ——— 4 **End Rhy. Fig. 3**
(cont. in slashes)

Chorus

Dm Bm Dm

Rhy. Fig. 5 **End Rhy. Fig. 5**

Gtr. 4 *w/ flanger*

strange ——— mag — ic. Oh, what a —

Gtr. 1 *Rhy. Fig. 4*

Voc. Fill 2

(Ah, ah, — ah, ah, ah, — ah, ah, — ah, ah, ah, — ah, ah, — ah, ah.)

Gtr. 4: w/ Rhy. Fig. 5 (2 times)

Em Dm Em

strange _ mag - ic. Oh, it's a _ strantge _ mag - ic. Got _ a

End Rhy. Fig. 4

To Coda

Am7 D G Am7 D

strange _ mag - ic. Got _ a strange _ mag -

Interlude

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A
Gtrs. 2 & 3: w/ Riffs A & A1

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A
Gtrs. 2 & 3: w/ Riffs A & A1

G Cm(maj7) Cm7 Cm6 Cm7 G Cm(maj7) Cm7 Cm6 Cm7

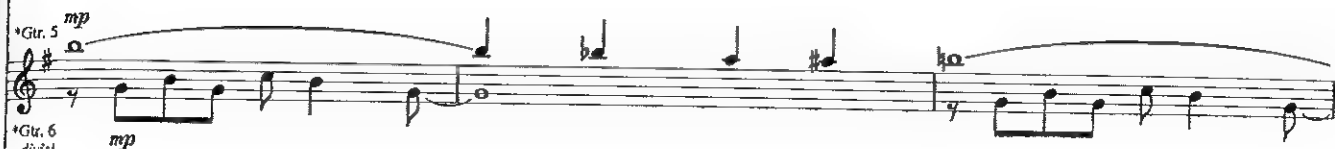
ic. 3. Oh,

Verse

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 4: w/ Riff B

G G6 G G6 Cm(maj7) Cm11 Cm6 Cm11 G G6 G G6



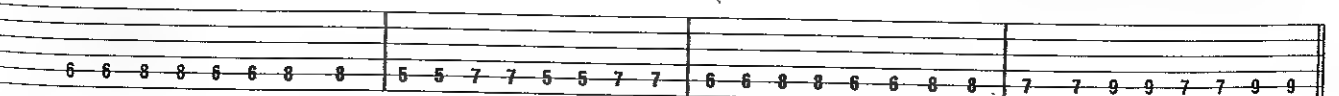
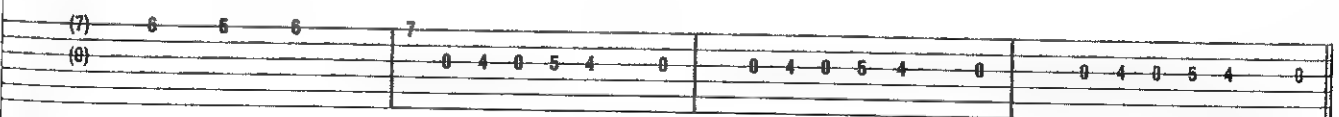
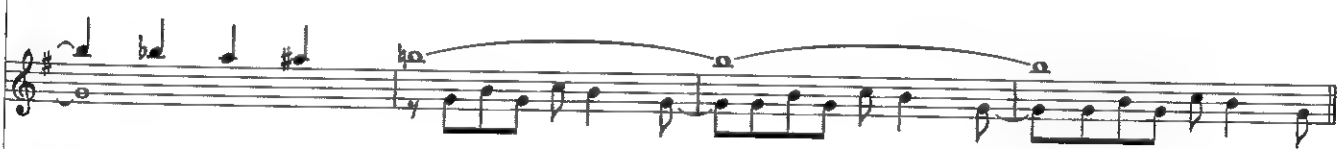
*Violins arr. for gtrs.



**String ensemble arr. for gtr.

D.S. al Coda

Cm(maj7) Cm11 Cm6 Cm11 G G6 G G6 G(b6) G7 G(b6) G7 G6 Gmaj7 G6 Gmaj7



⊕ Coda

Bridge

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

G G+ G6 G+

ic. *Female: (It's mag - ic. It's mag - ic. It's mag - ic.)*

Gtr. 2
w/ amp tremolo
10 13 10 13 10 13 11 11 10 10 9 8 7 9 10 10 8 7 11 10 9 8 11 10 8 9

Gtr. 3
w/ amp tremolo
7 10 7 7 10 7 10 8 8 7 7 10 10 8 10 7 7 10 8 7 6 5 4 7 6 5

Gtr. 7

Chorus

Gtr. 1: w/ Rhy. Fig. 4

2nd & 3rd time, Bkgd. Voc.: w/ Voc. Fill 4

Gtrs. 2 & 3 tacet

Gtr. 4: w/ Rhy. Fig. 5 (3 times)

2nd & 3rd time, Bkgd. Voc.: w/ Voc. Fill 3 (3 times)

Dm Em Dm Em Dm

Strange — mag - ic. Oh, what a — strange — mag - ic. Oh, it's a —

Gtr. 7

5 3 2 5 3 2 7 5 4 5 4 5 7 5 3 2 5 3 2 7 5 4 5 4 5 7

Voc. Fill 3

(La, la, — la, la, la, la, — la, la, la, la, — la, la, la, la, — la, la.)

Voc. Fill 4

Female: (Strange — mag - ic. Strange — mag - ic.)

1., 2.

Em Am7 D G

strange — mag — ic, Got — a strange — mag — ic.

Gtr. 7

Riff C

End Riff C

5 3 2 5 3 2 7 5 4 5 4 5 7 5 2 3 4 5 2 4 5 3 3 3 2 2 2 2

Gtr. 1

5 7 7 3 6 6 6 6 3 3 2 2 2 2

3.

Am7 D G

strange — mag — ic, Got — a strange — mag — ic. You know I got a

Gtr. 7: w/ Riff C

Am7 D G

strange — mag — ic, Got — a strange — mag — ic. You know I got a

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 1

5 7 7 3 6 6 6 6 3 3 2 2 2 2

Am7 D G

strange — mag — ic. Yeah, — I got a

Am7 D G

strange — mag — ic. Oo, —

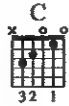
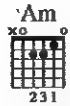
Am7 D

Begin fade

Fade out

Sweet Talkin' Woman

Words and Music by Jeff Lynne



Intro

Moderately ♩ = 120

F. G Am F/A G/B C

*Gtr. 1
mp
w/ fingers
let ring throughout

T 0 (4) 1 1 1 2 (5) 0 0
A 2 0 2 2 0 0 0
B 3 3 0 0 2 3

*Strings arr. for gtr.

Gtr. 2 (elec.)
mp
w/ clean tone

T 3 5 7 5 5 7 5 7 5 3
A
B

F G Am F G

Gtr. 1 tacet

Vocoder:
Sweet talk - in' wom - an, where did you go? —

Gtr. 3 (12-str. acous.)
mf
let ring throughout

T 2 0 (4) 2 0 1 1 1 1 0 0 0 0 0 0 0 0
A 0 0 2 2 0 2 2 2 0 0 0 0 0 0 0 0
B 3 3 0 0 0 0 0 0 3 3 3 3 3 3 3 3

T 5 7 5 5 7 5 7 5
A
B

Gtr. 2 tacet

C

1. I was

Verse

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

C

Am

search-in' (Search-in') on a one-way street. I was hop-in' (Hop-in') for a
(Walk-in') Man-y days go by. I was think-in' (Think-in') 'bout the
liv-in' (Liv-in') on a dead end street. I've been ask-in' (Kind-ly) ev-ry

Voc. Fig. 1

(Duh dup, duh dup, duh dup, duh dup, duh dup.)

Gtr. 2 tacet

F Em A

chance to meet. I was wait-in' for the op-er-a-tor on the line.
lone-ly nights. Com-mu-ni-ca-tion break-down all a-round.
bod-y I meet. In-suf-fi-cient da-ta com-in' through.

Pre-Chorus

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 2

Dm Em Dm Em

(She's gone so long.) What can I do? (Where could she be?) No, no, no.

Gtr. 3

(cont. in slash)

Voc. Fig. 2

(Hey, hey, hey, hey, hey, hey, hey, hey.)

(Duh dup, duh dup, duh dup, duh dup, duh dup.)

Gtr. 3 F G Am F G

Don't know what I'm gon - na do, I got - ta get back to you.

Gtr. 2

7 5 3 2 6 5 3

C

G

Chorus

C

Rhy. Fig. 1A

You got - ta slow down, (Slow down.)

Rhy. Fig. 1

Am

Em

F

Em7

F

G

End Rhy. Fig. 1A

sweet talk - in' wom - an. (Slow down.) You got me run - nin', (Run, run.) you got me search - in'.

End Rhy. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

C

Am

Em

F

Em7

F

G

Hold on, (Hold on.) sweet talk - in' lov - er. (Hold on.) It's so sad if that's the way it's o - ver.

1.

F G Am F G

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3

Vocoder: Sweet talk - in' wom - an. 2. I was...

Gtr. 2 Riff A End Riff A

2.

Gtrs. 2 & 3: w/ Riff A & Rhy. Fig. 2

F G Am

Vocoder: Sweet talk - in' wom - an. 3. I've been

3.

F G Am

Gtr. 1 tacet

Gtr. 3

Sweet talk - in' wom - an.

Gtr. 1

Gtr. 2

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

C Am Em F Em7 F G

Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run-nin', you got me search - in'. (Do, do.)

C Am Em F Em7 F G

Hold on, (Hold on.) sweet talk - in' lov - er. (Hold on.) It's so sad if that's the way it's o - ver. (Do, do.)

C Am Em F Em7


Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run - nin',

Tr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

F G C Am Em

you got me search - in'. Hold _____ op, (Hold on.) sweet talk - in' lov - er. (Hold on.)

(Do do.)

Outro-Chorus
 Gtr. 3: w/ Rhy. Fig. 1A (till fade)
 F Em7 F G C Am Em

 It's so sad if that's the way it's o - ver. (Do, do.) Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.)

[illegible]

Gr. 2: w/ Riff B (till fade) Begin fade

F Em7 F G C

You got me run - nin', you got me search - in'. (Do do.) Hold _____ on, (Hold on.)

Am Em F Em7 F G

sweet talk - in' lov - er. (Hold on.) It's so sad if that's the way it's o - ver. (Do, do.)

C Am Em F Em7 F G *Fade out*

Slow down, (Slow down.) sweet talk - in' wom - an. (Slow down.) You got me run-nin', you got me search - in'. (Do, do.)

Turn to Stone

Words and Music by Jeff Lynne

Intro

Moderate Shuffle ♩ = 142 (♩-♩♩)

Fade In

Gtr. 1 (12-str. acous.) E

let ring throughout

TAB

Verse

E F#

1. The cit - y streets are emp - ty now. (The lights don't shine -
2. The dy - ing em - bers of a night (A fire that slow -
3. The danc - ing shad - ows on the wall (The two - step in -

Rhy. Fig. 1

mf

F#m

- no more.) And so the songs are way down low.
- ly fades 'til dawn.) And still glow up on the wall so bright.
- the hall.) are all I see since you've been gone.

Am

B

Turn - in' (Turn - in', turn turn - in', in'. turn - in'.)

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

E

F#

A sound that flows in to my mind (The ech-oes of the day - light.)
 The tired streets that hide a way (From here to ev - 'ry - where they go.)
 Through all I sit here and I wait. (I turn to stone, I turn to stone.)

F#m

Am

B

of ev - 'ry - thing that is a live.
 roll past my door in to the day.
 You will re - turn a - gain some - day (In my blue
 to my blue

To Coda ⊕

E

world.)
 world.

I

Gtr. 1

Chorus

Gtr. 1 tacet

*C#m7

G#m7

F#m7

turn ___ to stone when you are gone, I turn ___ to stone.

Gtr. 2 (elec.)

mp w/ clean tone & heavy reverb
P.M. throughout

4 4 4 4 4 4 4 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 0

*Chord symbols reflect overall harmony.

G#m7

A

C#m7

G#m7

Turn ___ to stone when you're com - in' home, I can't ..

2 2 4 4 0 0 1 2 3 4 4 4 4 4 4 4 2 4 4 4 4 4 4 4 4

[1.]

F#m7

G#m7

A

B

___ go on.

2 2 2 2 2 2 2 0 2 2 4 4 0 0 0 1 2

Interlude

D.S. al Coda

E

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

⊕ Coda

Chorus

Gtr. 2: w/ Riff B (3 times)

C#m7

G#m7

F#m7

turn to stone when you are gone, I turn to stone.

G#m7

A

B

C#m7

G#m7

Turn to stone when you're com - in' home, I can't

[1.

F#m7

G#m7

A

B

C#m7

G#m7

go on. Turn to stone when you are gone, I turn

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A

F#m7

G#m7

A

B

E

to stone.

[2.

C#m7

G#m7

F#m7

G#m7 A B

to stone when you are gone, I turn to stone.

Outro

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Gtr. 2: w/ Riff A

E

Play 8 times & fade

Xanadu

Words and Music by Jeff Lynne

Capo II

Intro

Moderately ♩ = 127

(Synth.)

F#
*(E)

Gtr. 1 (12-str. acous.)

f let ring throughout

TAB

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Verse

B (A) Bm (Am) F# (E)

Olivia Newton-John 1. A place — where no-bod-y dared — to go, —
the ech-oes of long — a - go, —

Rhy. Fig. 1

A# (G#) A#7 (G#7) D#m (C#m) D#m7 (C#m7)

the love that we came — to know, — they call — it
you need - ed the world — to know — they are in }

C⁷
(A⁷)

G⁷m
(F⁷m)

C⁷
(B)

Xan - a - du. _____

(The tears you've cried
(We love to cry,

they're real - ly mine.) -
the dream is mine.) -

And now, -
The dream -

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

F⁷
(E)

B
(A)

Bm
(Am)

F⁷
(B)

A⁷
(G⁷)

A⁷
(G⁷)

D⁷m
(C⁷m)

o - pen your eyes _____ and see _____
that came through a mil - lion years, _____

what we have made _____ is real. -
that lived on through all _____ the tears. -

To Coda 1

D⁷m
(C⁷m)

C⁷
(A⁷)

G⁷m
(F⁷m)

C⁷
(B)

We are _____ in Xan - a - du. _____
it came _____ to Xan - a - du. _____

(We're trail - in' you _____ they of - fer you.) -
(The dream-in' you do _____ well they all are for you.)

Pre-Chorus

F⁷
(E)

A⁷m
(G⁷m)

B
(A)

Bm
(Am)

A mil - lion lights _____ are _____ danc - ing and there you are, _____ a

Gtr. 1

F# (E) A#m (G#m)

shoot - ing, star. An ev - er - last - ing world - and you're

B (A) Bm (Am)

here with me e - ter - nal - ly.

§ § Chorus

F# (E) G# (F#)

Xan - a - du, Xan - a - du. (Now we are

Rhy. Fig. 2 End Rhy. Fig. 2

Bm (Am) C# (B) B (A) F# (E) D (C) E (D)

here In Xan - a - du. Xan - a - du.)

Gr. 1: w/ Rhy. Fig. 2

F# (E) G# (F#)

Xan - a - du, Xan - a - du. (Now we are

To Coda 2

Bm (Am) C# (B) *B F#/A# C#/G#

here.) In Xan - a - du. Xan - a - du, your ne - on lights, will shine.

Gr. 1

*Chord symbols reflect overall harmony.

C# / E# C# (B) F# (E)

For you, Xan - a - du. 2. The love,

p *f*

D.S. al Coda 1

⊕ Coda 1

Pre-Chorus

F# (E) A#m (G#m) B (A) Bm (Am)

A mil-lion lights — are — danc - ing and there you are, — a shoot-ing — star, —

Gtr. 1

D.S.S. al Coda 2

F# (E) A#m (G#m) B (A) Bm (Am)

An ev - er - last - ing — world — and you're here with me — e - ter - nal - ly. —

⊕ Coda 2

F# (E) G#7 (F#7) Bm (Am) C# (B)

Now that I'm here, — now that you're near — in Xan - a - du...

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3

F# (E) G#7 (F#7) Bm (Am)

Now that I'm here, now that you're near in

F#/C# (E/B) A#m (G#m) C# (B)

Xan a du,

Gtr. 1

D (C) Bm (Am)

Xan a du,

F# (E) Dmaj7 (Cmaj7)

Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

high E
B
G
D
A
low E

Strings:

high E
B
G
D
A
low E

4th string, 2nd fret

1st & 2nd strings
open, played together

D

A

D

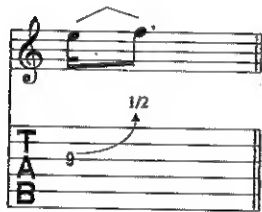
E

G

open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



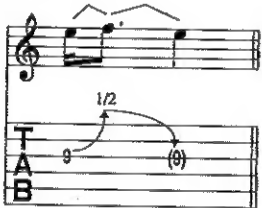
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



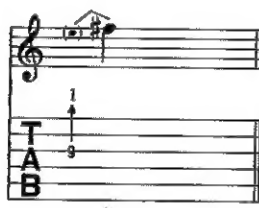
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.



PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



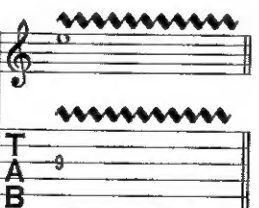
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



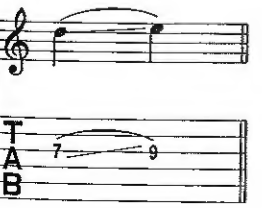
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



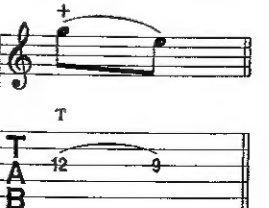
SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.





Can't Get It out of My Head

Don't Bring Me Down

Evil Woman

Four Little Diamonds

Hold on Tight

Livin' Thing

Mr. Blue Sky

Rock 'n' Roll Is King

Shine a Little Love

Strange Magic

Sweet Talkin' Woman

Turn to Stone

Xanadu

U.S. \$19.95

ISBN 0-634-03802-8



73999 18425 9

41 00600522



EMI MUSIC PUBLISHING

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